studies altogether independent of academical instruction.

The subject proposed for painting was the death of Vitellius. The first prize was awarded to M. Leneveu, whose work, whether as regards colour, drawing, or disposition of the figures and expression, is infinitely the best. There is an energy and movement about it, which is altogether wanting in most of the others, whose personages stand as stiff and indifferent to the stirring scene to be represented, as did no doubt the models from which they were studied.

Among the improvements projected here, is the restoration of the old Gothic tower of Saint Jacques-la-Boucherie. The church was destroyed during the great revolution, and a market now occupies its site. It is one of the most curious and elegant relics of Gothic architecture remaining in Paris. It is proposed to place a beautiful fountain at the base of it, which will contribute at the same time to benefit the thickly populated quarter where it stands.

A great moveable cupola, of spherical form, has just been terminated at the observatory here. It is placed on the platform of the tower to the east of the main body of the building. A parallactic glass is to be fixed in it. Some difficulties have arisen in its construction on the ground of danger from instability. It was necessary to make the cupola and floor move together round the glass. For this operation 21,261 kilogrammes of iron, 19,209 of cast-iron, 4,521 of copper, 1,979 of lead and soldering, and 687 of bronze, were used:—each kilogramme 2lb. 3oz. 5drs.

The works of the new church of Sainte-Clotilde in the place Belle-chasse have been suspended, for want, it is said, of materials. The contractor has been unable to fulfil his engagement, and desires an augmentation of the sum agreed upon, or the cancelling of the contract. The work is now recommenced. The wooden pavement in the rue de Richelieu, before the Théâtre-Français, laid down two or three years ago, has been undergoing some repairs. This is the only spot at which it has been allowed to remain—it is now again in pretty good condition.

On the Place du Carrousel, an entire repaving has been going on for some weeks past, and the ground has been slightly lowered. The ugly wooden buildings which have so long disgraced the quarter, are now in course of destruction, and some little improvement to the appearance of the place will result from it—but it would require many millions of francs to be laid out, to make the alterations so long demanded by the public. The authorities of the town, the Civil List, and the Chambers, are unable to come to a decision as to the raising of the necessary funds.

EDUCATION OF THE ARCHITECT.

OPENING OF THE ARCHITECTURAL ASSOCIATION.

On Friday evening in last week, the Architectural Association opened the session, in Lyon's-inn Hall, Strand, under promising circumstances. More than one hundred gentlemen were present, and the walls and tables displayed an interesting collection of architectural drawings, and other works of art.*

Mr. Robert Kerr, the president, took the chair, and Mr. Jayne, the hon. secretary, read the report of the committee, setting forth the position of the association.

Twenty-one gentlemen were proposed as members, and letters were read from Professors Cockerell and Hosking, Messrs. Angell, Bellamy, and others, regretting their inability to attend the meeting, but expressing their cordial approbation of the objects of the association.

The president then delivered the following able address:—

The institution of the Architectural Association is an endeavour towards an improved system of architectural study,—an endeavour on the part of the students themselves.

The fundamental position that architectural education,—the present system of training the architect,—is defective and insufficient, if it has not been frequently agitated and loudly proclaimed, has not been the less continually felt by every thinking mind, and earnestly lamented by every aspirer after progress. And there may be nothing of novelty in a serious attempt to improve upon the system,—an energetic endeavour for progression. If architecture is "the only branch of human ingenuity which is an exception to this century in its intellectual advancement" (and I can never forget these memorable words).—if the profession of the architect has been a strange anomaly among professions,—so unsettled in the principles of its subject and so uncared for in investigation and teaching,—it has not been so without many an earnest mind having been aroused to complain, and many an energetic scheme having been perseveringly urged. But in the present project there is certainly a novelty of nature. Whether it may succeed or not may scarcely yet be predicted; but as a scheme aiming at the association together, on the largest scale, of the entire body of our professional youth, for the end of *self-education*, and with the good trust of simple *self-reliance*, it possesses a novelty which ought to be attractive enough to ensure an indulgent trial, and a straightforward earnestness of good purpose which deserves of every old man favour, and of every young man help.

Self-education; self-reliance: now, lest there should appear in this the semblance of too much self, let me parenthetically say that self-education does not imply any want of reverence for the authoritative, and experienced, or self-reliance any lack of appreciation of their sympathy and encouragement and guidance. In whatever branch of knowledge or of skill, the utmost care of the teacher must fail in fulness of effect, unless followed up by the student's own self-energy in persevering self-instruction; and however perfect the master, and however worthy of dependence his attainments or his powers, the defect is a vital one in the result if it be a defect in the self-reliance of the pupil. And if we add to this the additional reason, that in this one subject of ours, if in no other, self-education is more than usually requisite, and, at the present day, self-reliance more than usually to be inculcated, we reach the full explanation of what might otherwise appear merely a fantastical fancy or an idle boast.

When I speak now of architectural education, I use the term in what may be called two senses,—I signify two things. Just as it happens that there are two significations attached to the word *architecture* among us,—two different subjects called by its name. And here, at the risk of being charged with continual repetition of one idea,—riding a hobby-horse to death,—or whatever else it may be called to best indicate the sin, I must beg your permission to direct your attention, as a first point, to this distinction, both as possessing an important bearing on my present subject, and as constituting in itself a valuable axiom which, as it has never yet been fully acknowledged, has not yet ceased to demand to be constantly urged.

"Architecture," says Vitruvius, in language sufficiently ambiguous, but with proper allowance sufficiently expressive to be accepted for the occasion, "is a science arising out of many other sciences, and adorned with much and varied learning, by the help of which a judgment is formed of those works which are the result of other arts." This is architecture *professional*,—a branch of knowledge (as it may be defined) which has its province in *building and that which pertains to it*,—a calling in the division of labour which has its object in such. It comprehends, therefore, several and various sciences and crafts, matters of knowledge and matters of skill—which, although in themselves they exist separately and distinct, yet demand, for their good conjunction, most serviceable employment, and most advantageous government, the existence of a supreme power, as representative of the whole and ruler of the whole. In short, if we had an Æsop, we might cause him to construct a fable,—how the constituents of building and that which pertains to it—the knowledges and the crafts—met to create a king; and chose not any one of themselves,—but formed a new existence, to guide and govern all for the best. There have been many disruptions in the old dominion since the days of Vitruvius,—dialling and mechanics have severally and wholly swarmed long ago, and left the old hive and name to building alone of the three,—but of architecture-professional the old definition is still holding good,—"a science arising out of many other sciences, and adorned with much and varied learning,"—architecture a very important science, and the architect a very useful man.

But among the many matters which come under the category of what pertains to building, there is one which in its nature stands essentially distinct and essentially alone,—a Fine-art of Design. Among the things which pertain to building, there is a certain fine-art which pertains to building. It stands distinct, in that fine-art is distinct from every thing besides; and it stands alone because among its associates there is no other of the smallest approximation to its nature: all building, and, excepting this one part, all architecture-professional have their object in the mere edifice; this fine-art has in the mere edifice its mere *subject*,—its *object* is a certain poetic spirit in the edifice, which we call beauty. There are many other objects besides beauty,—and just as many agents in their production; but beauty is one of the objects,—and that which produces it—fine-art—is one of the agents. It may require an effort of abstraction to segregate it purely,—considerable minuteness of distinction and detail to define it accurately; but its nature is still distinct and clear,—and its perfect individuality as plain as a mathematical fact. And if I give to this fine-art the name of *architecture* more peculiarly,—it certainly has no other name, while all its professional adjuncts as certainly have; and if I claim for this fine-art specially the peculiar honour attached to the name,—it is because without it all the rest together form a very different and a much less honourable thing. In short, architecture is of two parts; and the architecture-artistical is a very different thing from every one or all together of those things which form the architecture merely professional; this fine-art has no commutability with the rest,—there is no connaturalness. And the architecture which gives the architect that place which the builder and the engineer do not claim,—the architecture by which he is an artist, and his work a work of poetic genius,—the architecture which seats him in our Academies of Arts,—is *this* architecture and not the other: this *alone*, and not the other at all.

This distinction and separation being made, there appears at once a distinction in the merits of our present subject of architectural education. We have not to complain so much of the neglect of the one as of the neglect of the other, not so much of the neglect of what I shall call the merely professional, as of the neglect of the purely artificial; and in so far, therefore, the advancement of the study of the artistical, more than of the study of the professional, becomes chief and prominent in a scheme like ours. The knowledge of what I have called the merely professional may not yet be so completely and systematically obtainable as it ought to be; but very much more is it the fact that the proper teaching and learning of the Art of Design is scarcely in the least degree understood or known. The pupil of the professional architect has no very great difficulty presented to him in acquiring practically, in the ordinary way of pupilage, the skill of mere professional routine;—and in view of so many excellent scientific treatises, and so many practical means of learning—extending even to professional classes in our universities,—the young architect has no great reason for complaint in the way of systematic scientific instruction. But if he wishes to be educated for an *artist*-architect, he soon discovers that office routine, even of the best, is not the sufficient means, and that for systematic artistic training there may be said to be absolutely no means at his command at all. Not that I would throw disparagement upon the labours of a professorship, but general investigation is not practical training,—or upon the valuable studies in art which the works of the master present as they arise for example to the pupil; but something more than this is given in other professions before the course of learning is pretended to be complete.

Wherefore, although the discussion and development of professional science will not be neglected in your operations, yet I hope to find the artistic training of the young architect kept peculiarly in view—a prominent object in your purpose, as the more needed in present circumstances, and the more noble in essential

* The contributors to the exhibition of drawings were Messrs. Donaldson, Lewis, Kerr, Bayer, Wyatt, Young, Hedges, A. Bailey, and others.

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